

Some example you've both set, LTD and EW.

Dean Carter
Eugene

EDITOR'S NOTE: About 75 percent of EmX Phase I was paid for by federal funds.

KILL A NAZI?

Someone from among the handful of UO students who were these past few months protesting against Pacifica Forum had posted on their Facebook page a message inciting to "kill a Nazi." When three months ago my letter, in which I criticized the behavior of those protesters, was published in *The Register-Guard*, I was repeatedly called a "Nazi" on that same website. So what am I supposed to think now?

But even if this was not a direct threat to me or anyone at Pacifica Forum, imagine if someone were to write "kill a Jew," or "kill a gay," or, for that matter, "kill an anarchist"? Well, I don't doubt that there would be instant explosion of outrage and demands to remove any such message immediately.

I know for a fact that if anyone posted there anything criticizing actions of the protesters themselves, then it would be deleted right away; but now, when there is incitement to murder, there is no reaction whatsoever. For more than a week this "kill a Nazi" message hasn't been removed.

Those who protested against Pacifica made a big fuss out of groundless accusations that the Forum was allegedly

a "threat to public safety." But how am I supposed to feel as a student on the UO campus when I know that there are some students inciting violence?

They have crossed the line between criticizing or protesting Pacifica Forum and actually threatening to physically harm people.

Gabriella Anelauskaitė
Eugene

SACRED SPACE

On Saturday's Earth Day, I learned a lot about the proposed Riverfront Research Park project. Given the current sharp recession, the huge supply of vacant office space in town, the importance of avoiding preventable litigation expenses and Eugene's profound love affair with its gorgeous river, this project makes no sense whatsoever.

It is environmental heresy to build new office space when there is a high vacancy rate in existing commercial office space. Let's recycle what already exists, eh? The purpose of the university is to educate people, not to unfairly compete with the local tax-paying business community.

The primary speculative tenant for this project is the Oregon Research Institute. They are already here, already employing local residents, already renting office space, and they have many, many options for expansion. But they claim that they can't afford to expand via the many options available from the free enterprise system. The one and only option that they

can afford is a bargain-priced development provided by the people of Oregon, against the wishes of the majority.

Why is this option so cheap? How long will an enterprise with marginal funds continue to survive in today's wheezing economy? Is the city making any effort to find affordable, vacant expansion space for this cash-strapped business?

I spend an hour every day biking along the river, and I've spent many fine mornings picking the delicious organic blackberries that thrive at the site of the proposed mistake. Please, let's not molest our sacred riverfront any further. The publicly owned riverfront is the ideal location for extensive community gardens. We need to permanently protect the entire riverfront, including the EWEB property.

Richard Reese
Eugene

A LITTLE HISTORY

How about a little history and some facts? On Nov. 5, 1872, Susan B. Anthony was arrested in Rochester, N.Y., for voting. It took another 34 years for the 19th Amendment, finally giving women the right to vote, to be ratified. In 1948, a woman with no political office and whose husband had had a long-term extramarital affair, stood tough for every woman, for every man, and every child on this precious planet of ours. Because of the courage and conviction of Eleanor Roosevelt, The Universal Declaration of Human Rights was ratified at the

U.N. Dec. 10, 1948. Today, according to UNICEF, 25,000 children still die every day due to hunger. Today still, according to Amnesty International, more than one in three Alaska Native American women will be raped in their lifetime.

On Sept. 6, 1955, Mamie Till put her child's mutilated body on public display at Chicago's Roberts Temple Church of God. Mamie's child, Emmett, had been tortured to death in a little town called Money, Miss. Three months later, a woman from my home state, Rosa Parks, got arrested for refusing to give up her seat in the front of a Montgomery bus. On Jan. 29, 2009, the child of Stanley Ann Dunham and Hussein Obama signed into law the Lilly Ledbetter Fair Pay Act of 2009.

The Human Genome Project now informs us that the genome of every person on this planet is about 99.9 percent identical to that of every other person on Earth. I am a white Southern-born woman who was taken to KKK rallies as a small child. I heard that a woman who still lives the old toxicity of "us or them," who speaks in terms of "real" Americans, will be cruising to Eugene. Where will I be? Somewhere celebrating the fact that while I am most wonderfully 99.9 percent black, 99.9 percent Yankee, 99.9 percent Russian and 99.9 percent male, there's also that precious 0.1 percent that's uniquely me.

Barclay Browne
Eugene

viewpoint BY PAUL WINBERG

Staying Relevant

Symphony takes the challenge seriously

It appears that the Eugene Symphony's recent performance of *Play! A Video Game Symphony* provided EW arts writer Brett Campbell with an opportunity to unload about everything he believes is wrong with the classical music industry. While I respect his right to an opinion, his comments were insulting to the Eugene Symphony Association and to the thousands of people throughout the southern Willamette Valley that flock to the Eugene Symphony's 50-plus concerts and events each year. In fact, far from being an organization on life support, the Eugene Symphony has the largest subscriber base and highest paid attendance rate of any arts group in Eugene. Our work is further sustained by one of the largest, most generous groups of contributors to a nonprofit arts organization outside of Portland.

The decision to program *Play! A Video Game Symphony* was not an organizational act of desperation, a programming decision made by a board scrambling to meet its bottom line, or a ploy to lure unsuspecting young people into the concert hall. It was our way to fill a programming niche long ignored by the symphony: presentations that families can enjoy together or be appreciated by patrons regardless of their age, background or experience with classical music. Additionally, the concert was not presented to help subsidize what Campbell referred to as our "standard, unimaginative, repetitive, backward-looking warhorse-heavy fare." The concert was budgeted to break even and would have been impossible to present without the generous support of the Nils and Jewel Hult Endowment-Arts Foundation of Western Oregon Fund of the Oregon Community Foundation and the Rosaria P. Haugland Foundation.

Yes, the classical music industry has to deal with its share of challenges in order to remain relevant to 21st century society. However, as the recent National Endowment for the Arts Audience Participation Survey pointed out, we are not alone. The entire performing arts industry must deal with the challenge of maintaining relevance in the face of dwindling audiences. Believe me, the Eugene

Symphony takes this challenge very seriously and is enthusiastically pursuing an agenda that sets us far ahead of our peers and continues to drive unprecedented growth and success for the orchestra.



We long ago accepted the fact that the concert hall isn't the only place for the orchestra to connect with its current and future audience. To that end, we pursue activities that more fully integrate the Eugene Symphony into the fabric of the city and touch the lives of more than 15,000 children and adults each year. We have placed renewed emphasis on building partnerships with the UO, the City of Eugene, Springfield's Willamalane, 4J Schools, Arts Umbrella, FOOD for Lane County and dozens of other community organizations. Our first free summer concert last year is one example of a these partnerships. More than 4,500 people (nearly 60 percent of whom reported never having attended a symphony performance) flocked to the Cuthbert Amphitheatre to hear the orchestra perform.

As an organization, we celebrate new music with our *American Encounters* initiative. This season, we featured the Pulitzer Prize-winning composer Steven Stucky. We performed one of his major works, the *Second Concerto for Orchestra*, and featured two of his compositions in a pre-concert performance with the Eugene Youth Symphony and the University of Oregon Wind Ensemble. Stucky also led a public master class providing insightful and supportive feedback to five young composers whose works were showcased in that event. *American Encounters*, which has introduced Eugene audiences to today's top American composers, including John Corigliano, Aaron Jay Kernis, Jennifer Higdon and Roberto Sierra, was created by our previous music director, Giancarlo Guerrero. It has subsequently been recognized by the National Endowment for the Arts and Music Alive's *Meet the Composer* program.

There's so much more to share and I welcome the opportunity to do just that next time Campbell visits Eugene. For now, I urge him and EW to drop the cynicism and pay attention to what's really going on when reporting on the activities of the Eugene Symphony. We've got a great story to tell and we're proud of the work we do and of our service to the community.

Paul Winberg is executive director of the Eugene Symphony Association.